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1.—1. *Bombyx Mori* (a) Cocoon cut open. (b) Cocoon. (c) Eggs (d) Pupa. (e, f) Cocoons denuded of rough exterior silk (g) Skein of silk (h, j, k, l) Moths. (m, m) Larvæ, or worms. 2. *Antheræa Mylitta* or Tasar Moth. (a) Male. (b) Female. (c, d) Tasar cocoons with their pedicels, showing natural attachment to branches. (e) Cocoon. (f) Cocoon cut open.







2.- 1. *Attacus Ricini* (a) Male (b) Female (c, d, e, f) Cocoons. 2. *Antheroea Assama* or Muga Moth. (a) Male. (b) Female (c, d) Cocoons.

From the Natural History Museum, South Kensington. By permission.







*a*



*b*



*c*



*d*



*e*

3.—*Attacus Atlas*. (*a*) Male. (*b*) Female. (*c*) Pupa. (*d, e*) Cocoons.

From the Natural History Museum, South Kensington. By permission.







4.—"INDIAN POPPY."

A well-known Leek design.







5.—"DAMASCUS."

Design worked in Tasar Silk at the Leek Embroidery School.











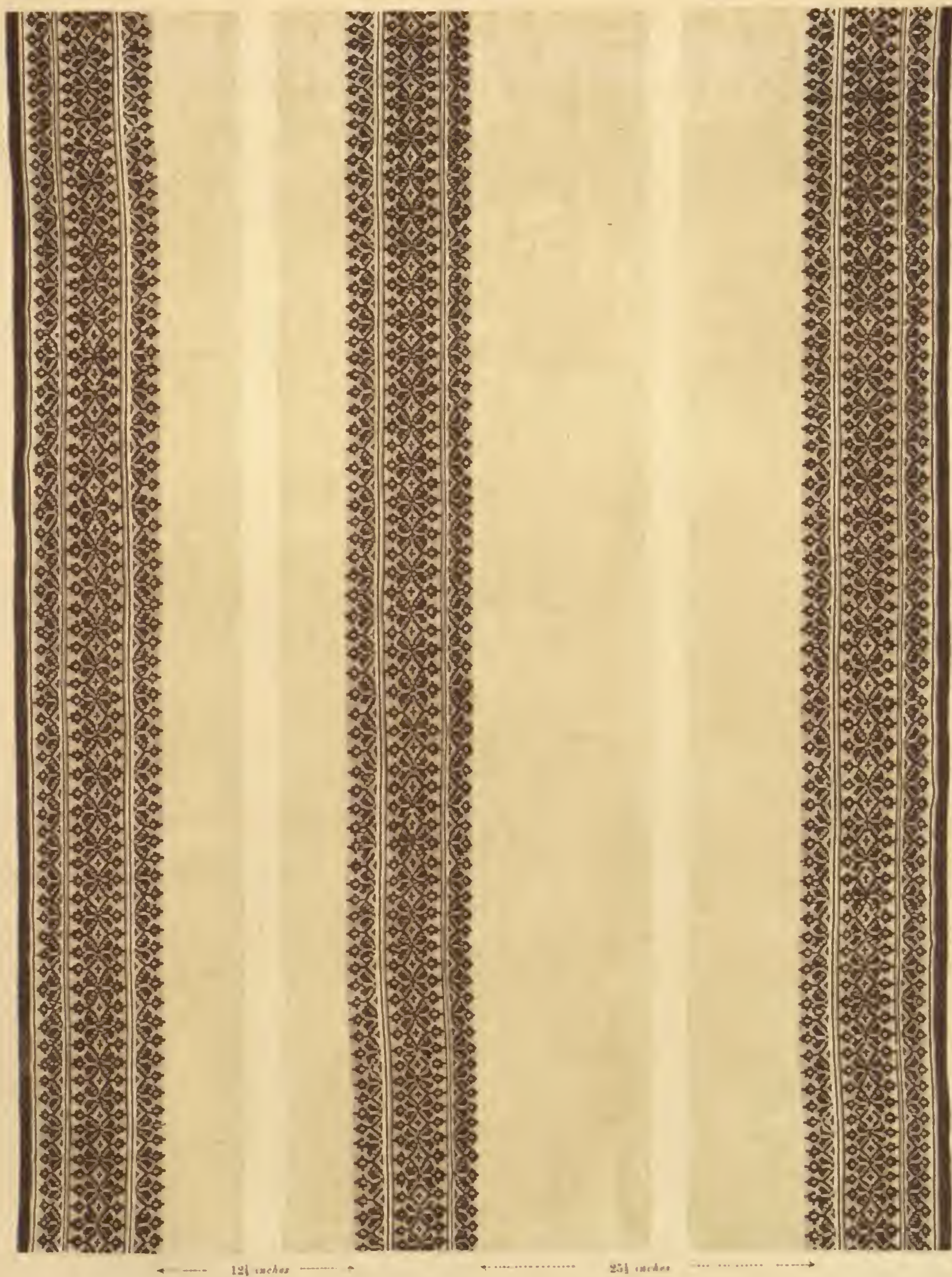




1.—1 (a & b).—*Rekhis* (old and new styles). 2.—*Chaukara*. 3 (a & b).—*Matras* (old and new styles). 4 (a, b, c, d, & e).—*Charkhanas*. 5.—Twilled gown piece. 6.—*Churi*. 7.—*Banhu*. 12.—*Hawai duré*. 18.—Belting net.





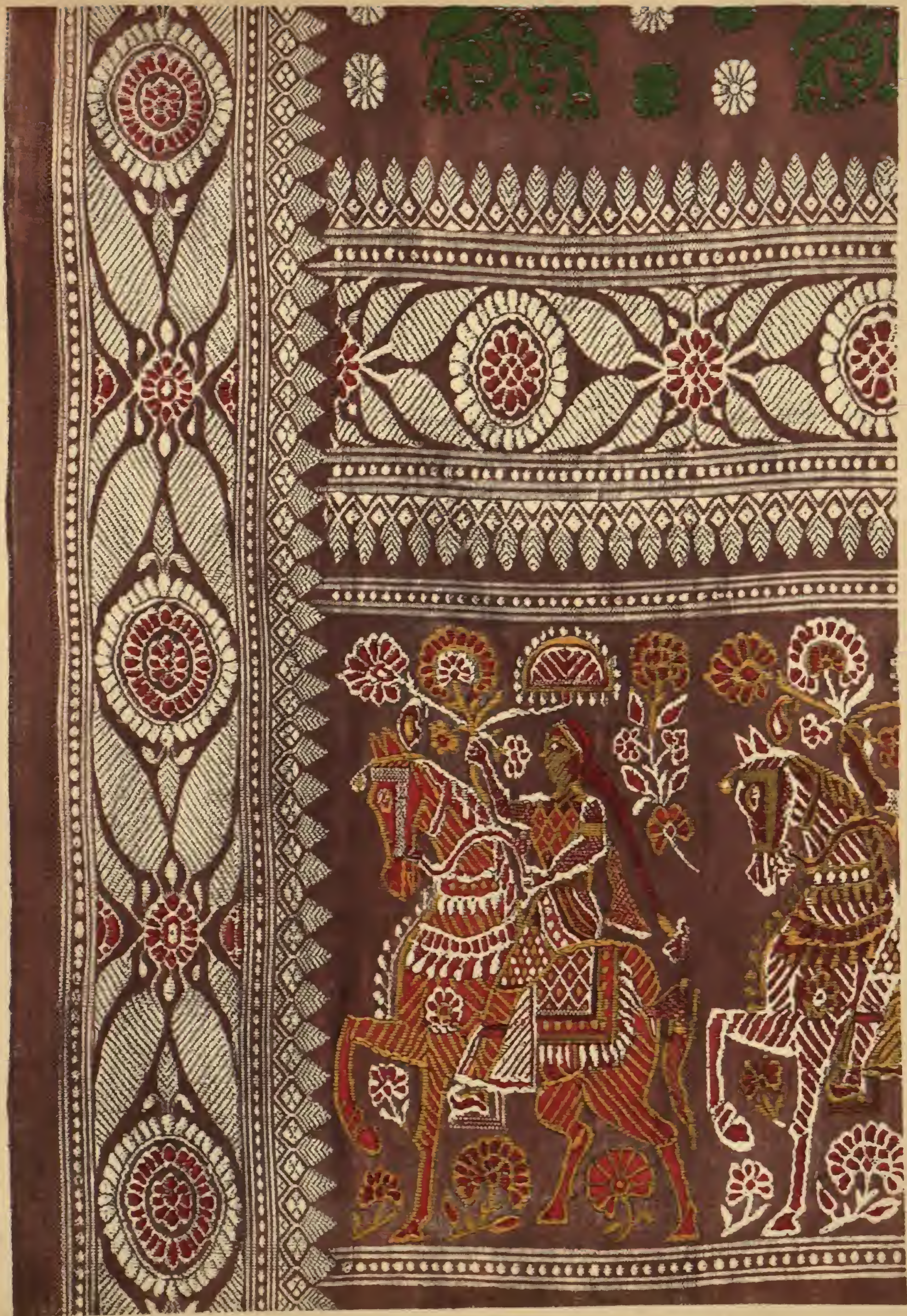


2.—(8) *Sari* WITH THREE BORDERS, MIRZAPUR SILK.











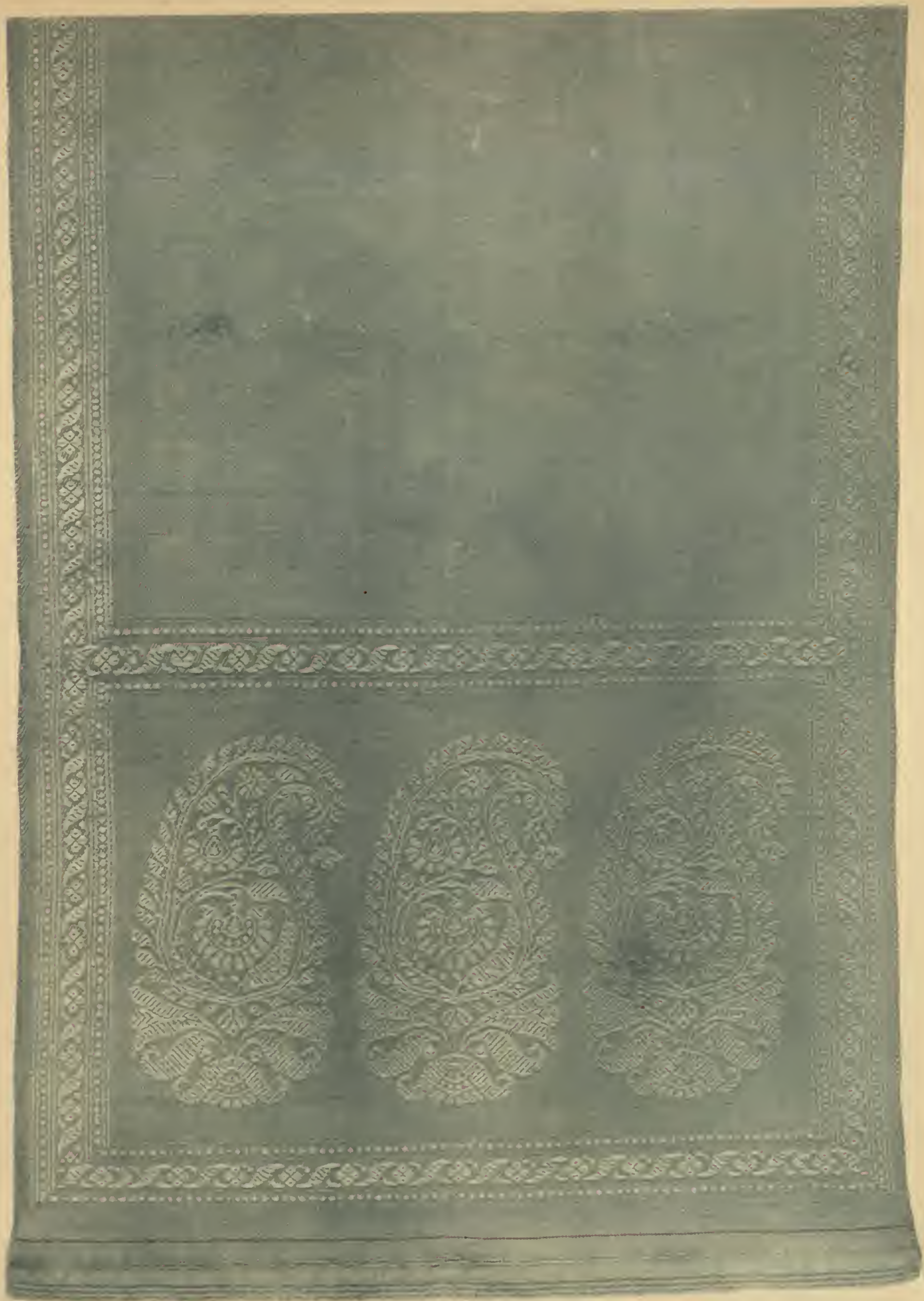












5.—(10) BALUCHAR SCARF.

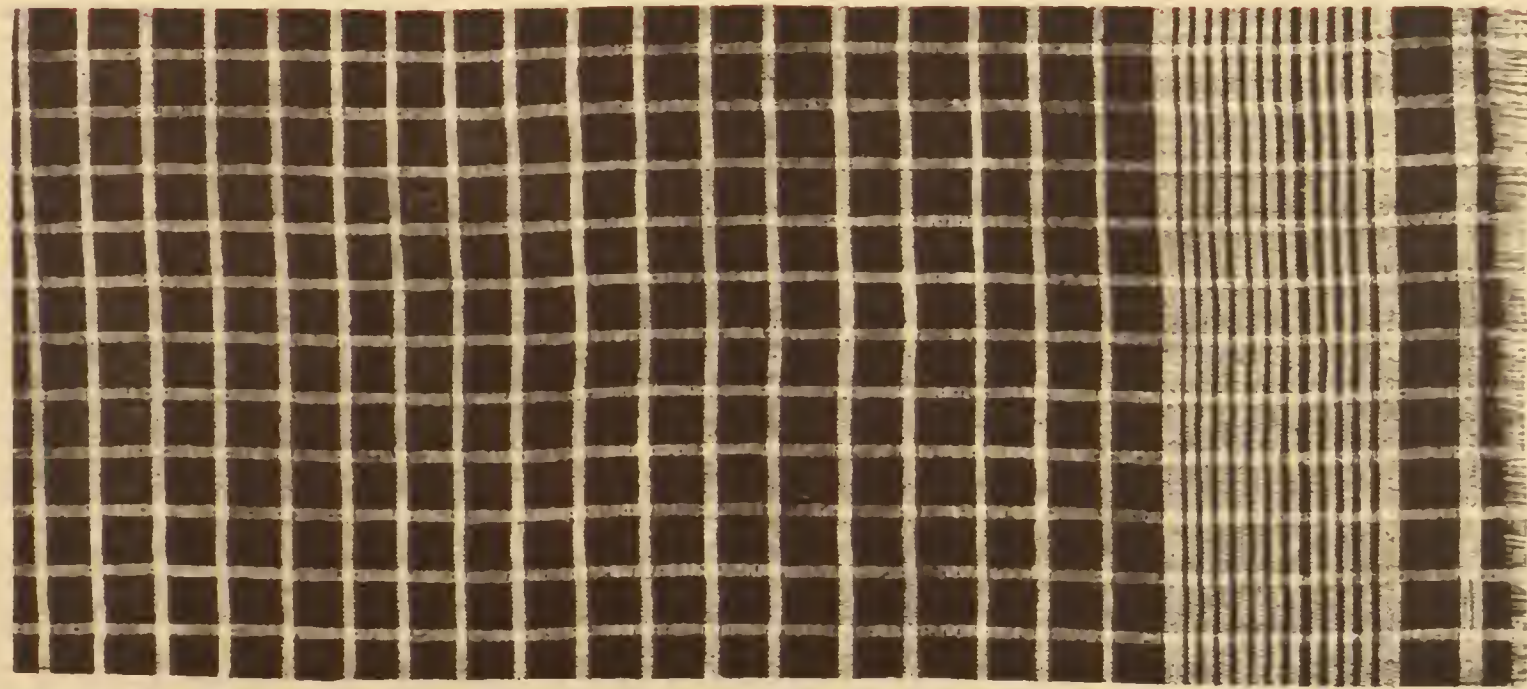








11



13



16

G.—(11) *Dhari*. (13) *Phulikat* HANDKERCHIEF. (16) CHECKED *Matkas*.









14a



14b



15

7—(14a & 14b) PRINTED HANDKERCHIEFS (15) *Namabols*





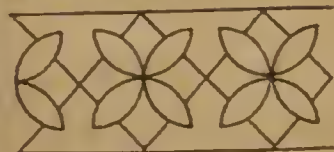
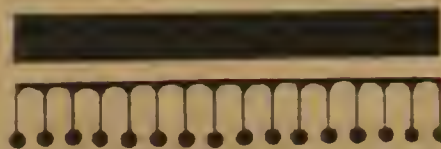
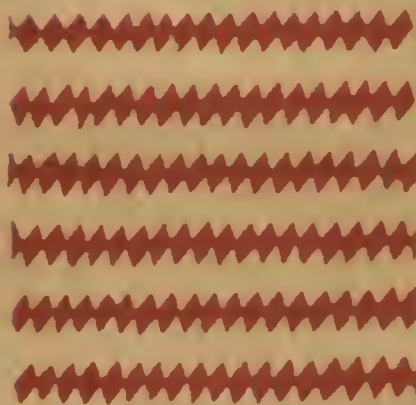
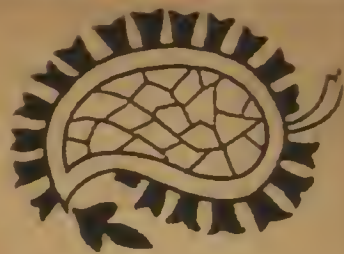


8—(17) GOLD EMBROIDERED PURSE AND THREE SKINS OF DYED SILK



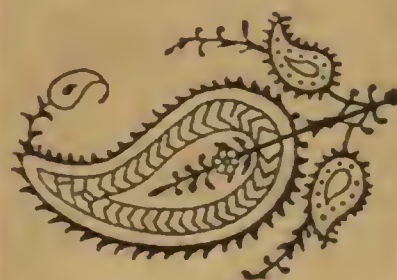
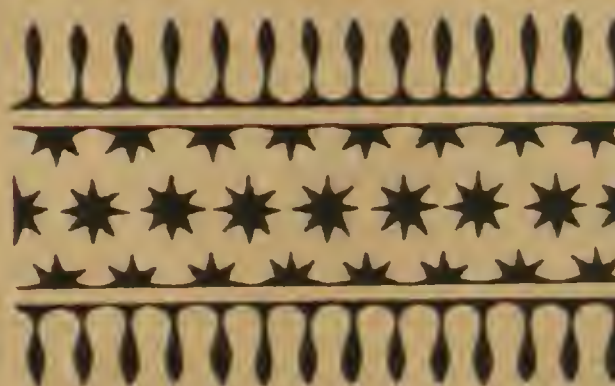
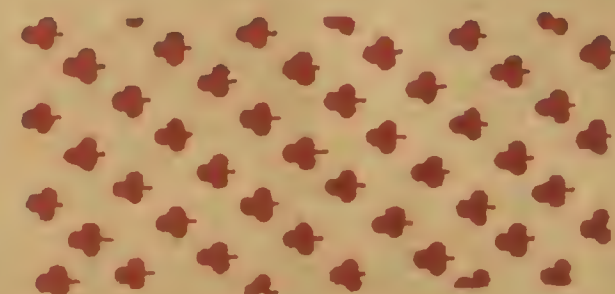
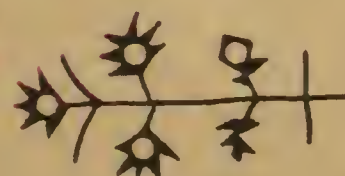






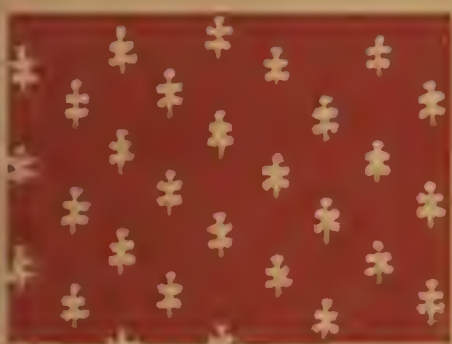
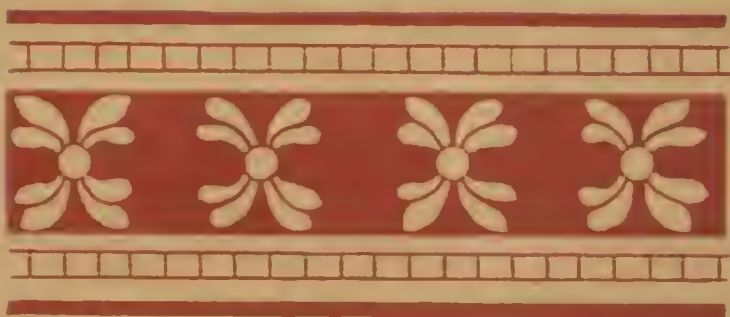






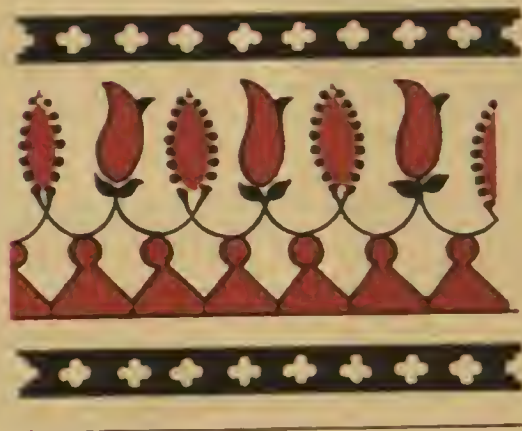
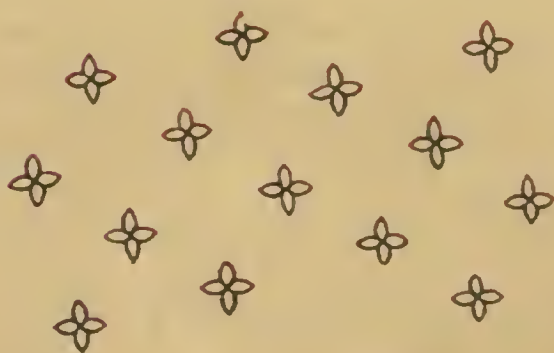
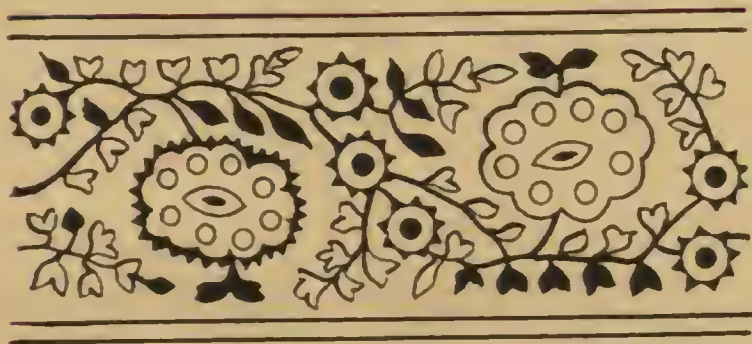




















92 (1, 2, 15).—IMPORTED COLOUR-PRINTED FABRICS.

"Of these printed fabrics I submit samples taken at random from a large collection which has been examined by me for the information of Government, as proof that my condemnation is not unjust."—E.T.







93 (8, 9).—IMPORTED COLOUR-PRINTED FABRICS.

"Of these printed fabrics I submit samples taken at random from a large collection which has been examined by me, for the information of Government, as proof that my condemnation is not unjust."—E.T.









94 (13, 14, 17).—IMPORTED COLOUR-PRINTED FABRICS.

"Of these printed fabrics I submit samples taken at random from a large collection which has been examined by me, for the information of Government, as proof that my condemnation is not unjust."—E.T.  
17









95 (10, 18).—IMPORTED COLOUR-PRINTED FABRICS.

"Of these printed fabrics I submit samples taken at random from a large collection which has been examined by me, for the information of Government, as proof that my condemnation is not unjust."—E.T.







96 (4).—IMPORTED COLOUR-PRINTED FABRICS.

"Of these printed fabrics I submit samples taken at random from a large collection which has been examined by me, for the information of Government, as proof that my condemnation is not unjust."—E.T.







97 (5. 7).—IMPORTED COLOUR-PRINTED FABRICS.

"Of these printed fabrics I submit samples taken at random from a large collection which has been examined by me, for the information of Government, as proof that my condemnation is not unjust."—E.T.







98 (16).—IMPORTED COLOUR-PRINTED FABRIC.

"Of these printed fabrics I submit samples taken at random from a large collection which has been examined by me for the information of Government, as proof that my condemnation is not unjust."—E.T.







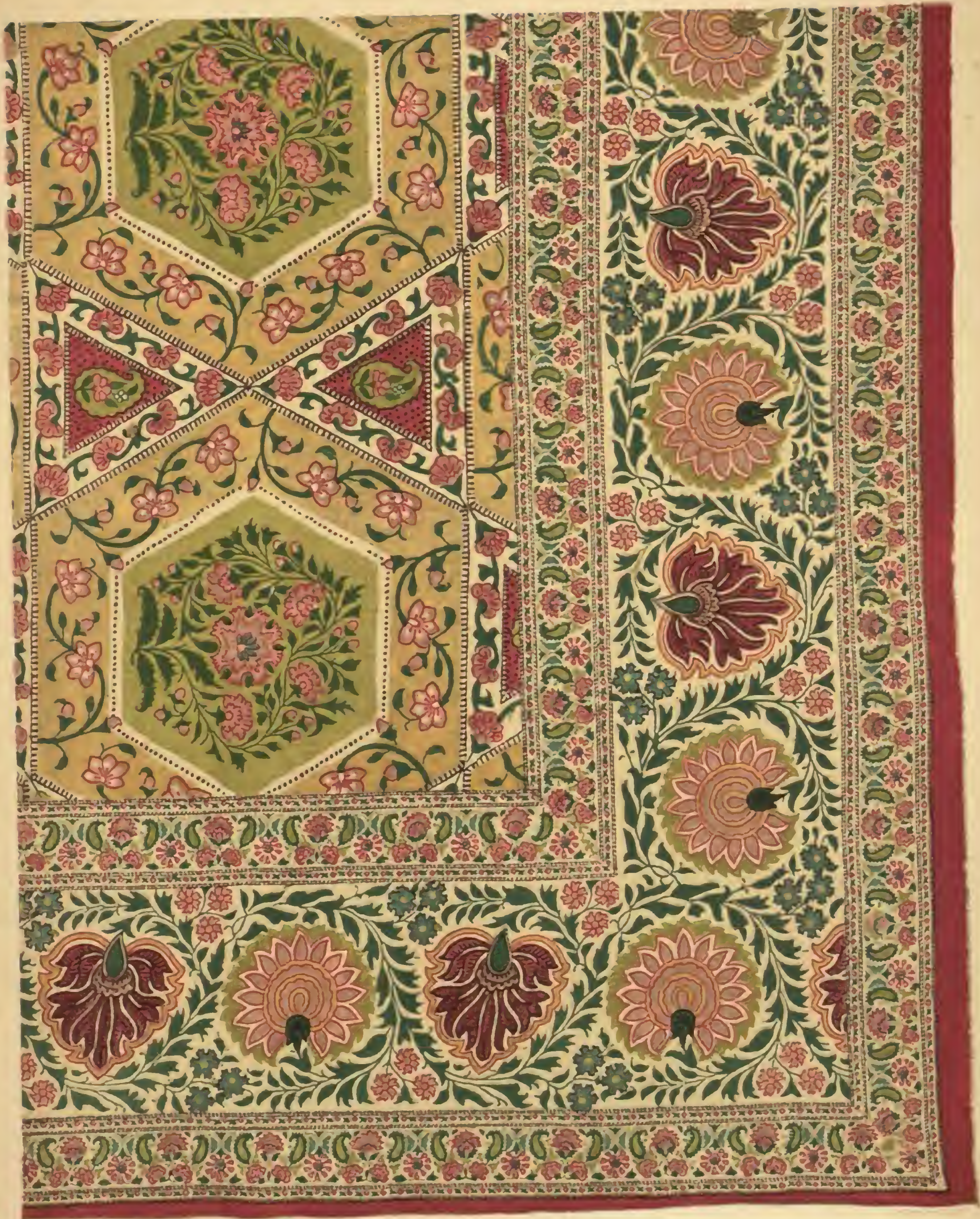












PRINTED COTTON.

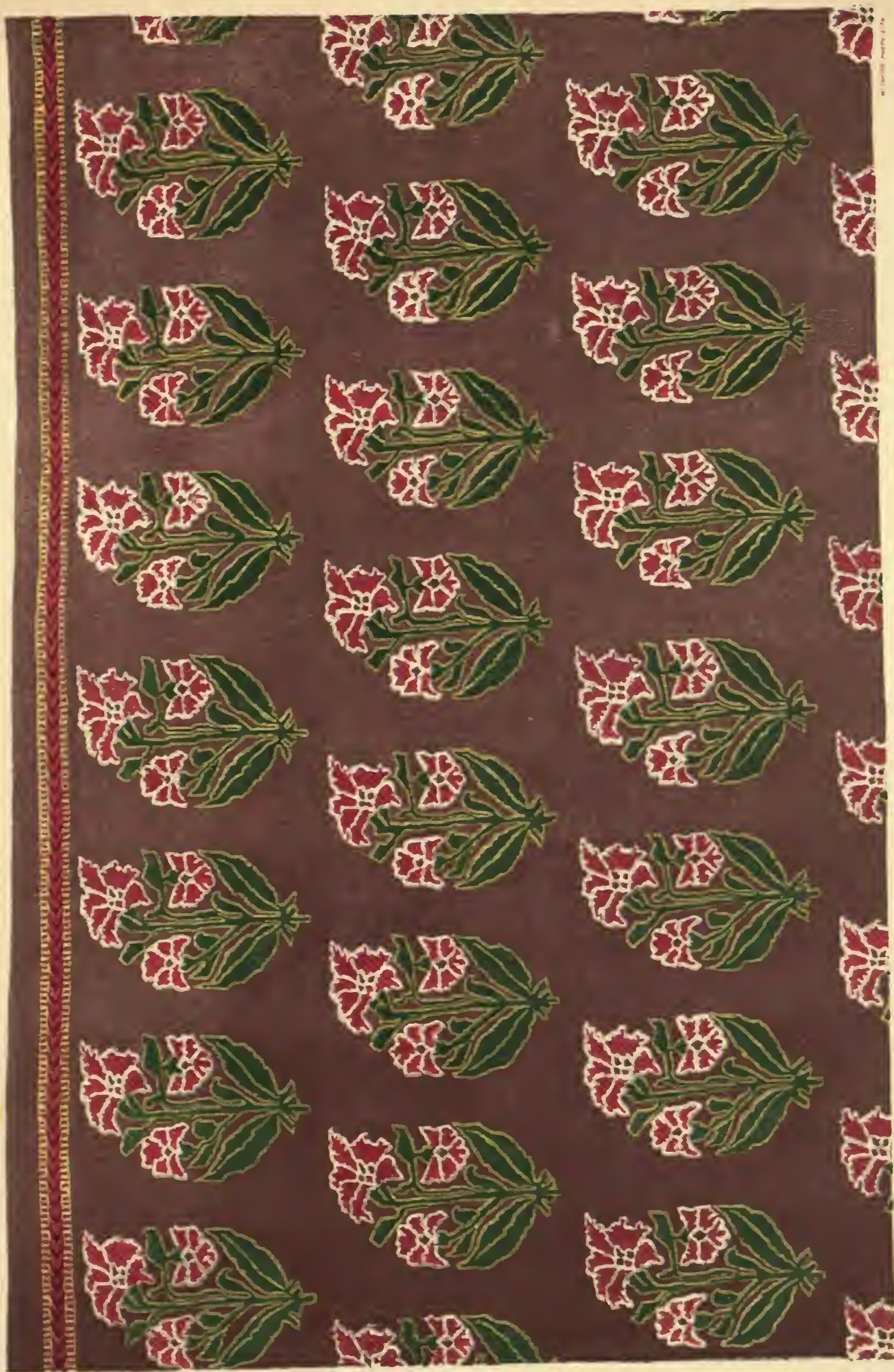
MADRAS.







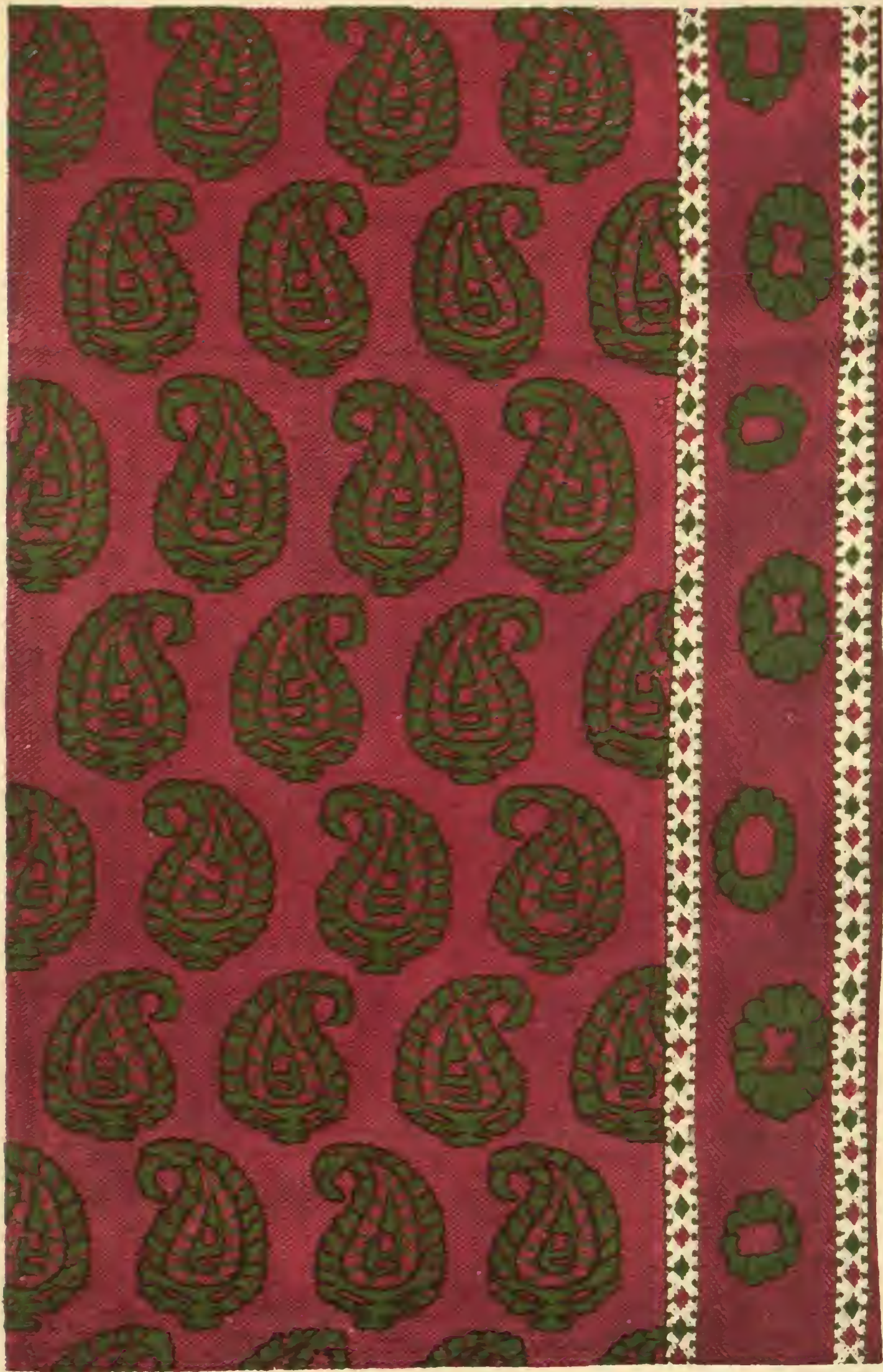
WOVEN SILK. MADRAS.







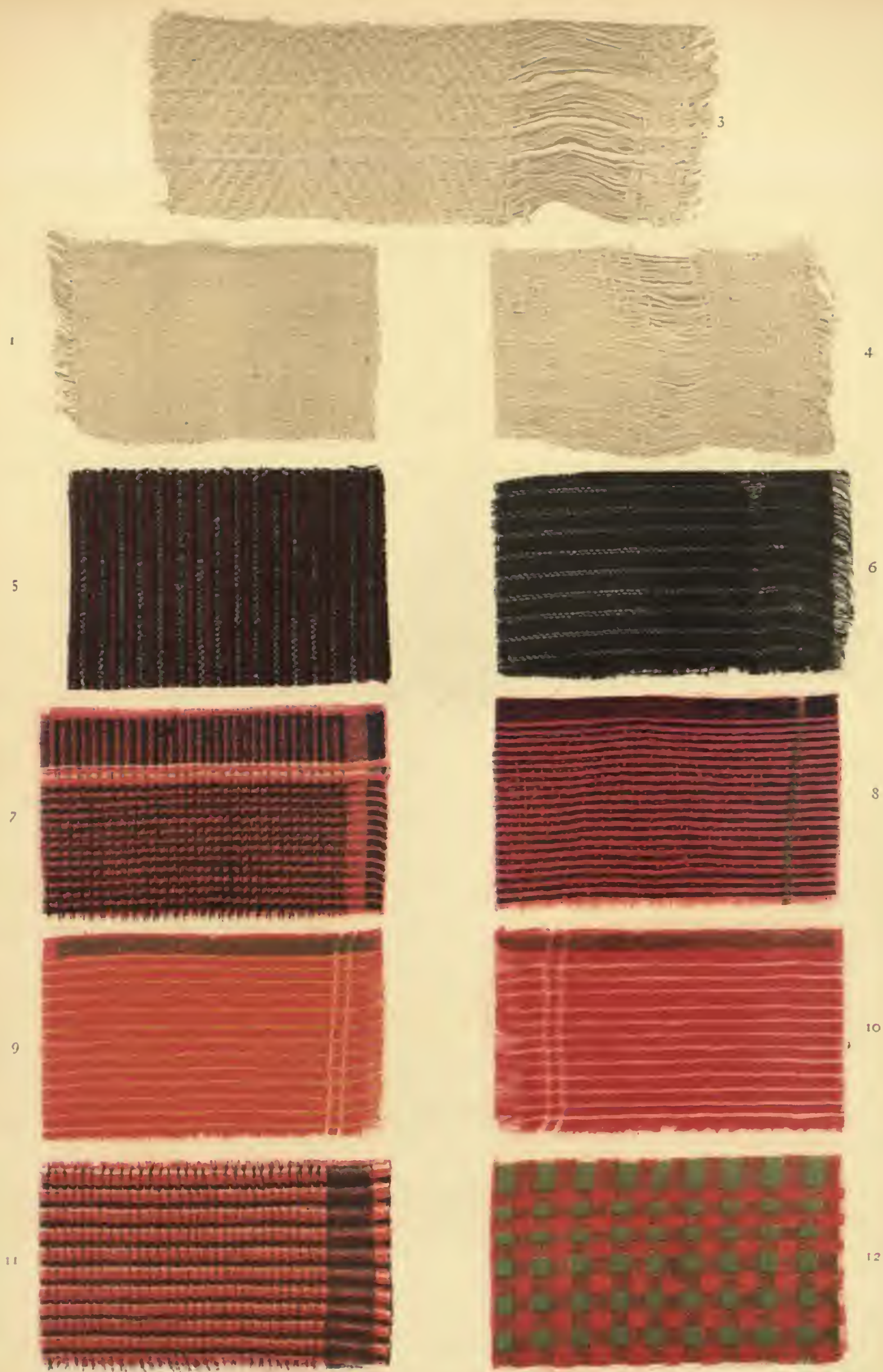




WOVEN SILK SHAWL. BANGALORE.







NO. 14.—CLOTHS OF LOCAL MANUFACTURE. (See Appendix). AJMERE.

1.—Reza. 3.—Khes. 4.—Dhoti Jora. 5.—Susi. 6.—Susi.

7.—Susi 8.—Susi 9.—Susi 10.—Susi 11.—Susi. 12.—Charkhana







NO. 15.—WOMAN'S VEIL (KALEDAR OHNI) FROM AJMERE.







NO. 16.—WOMAN'S VEIL (POMCHA) FROM AJMERE.







NO. 17.—WOMAN'S VEIL (KESARANI FILA) FROM AJMERE.







NO. 18.—WOMAN'S VEIL (DHANAK) FROM AJMERE.









4.—Complete pattern.

3.—Yellow block added.

2.—Red block added.

1.—Outline.

NO. 20.—STAMPED CLOTH TO ILLUSTRATE THE MODE OF MAKING FLOORCLOTHS, FROM AJMERÉ.









NO. 21.—TURBAN DYED WITH A PATTERN OF MANY COLOURS (LAHRIYA). AJMERE.







## PHULKARI WORK IN THE PUNJAB.

BY MRS. F. A. STEEL.

THE word *phulkari* means a "flowering work," and might therefore be applied to any embroidery. It has, however, in a great measure, been restricted to one particular kind, which is only employed as a decoration for the *chaddars* or head veils of women, and in one or two districts to the petticoat also. By the natives themselves the work is divided into three branches: 1st, the true *phulkari*, where the pattern is diapered at intervals over the cloth; 2nd, *bagh*, or garden, where the whole surface is ornamented by a connected pattern; 3rd, *chobes*, where the edges alone are ornamented and the centre left plain. The distinctive feature of the original *phulkari* work, uncontaminated by exotic amendments, is the stitch, which is purely and simply a darning stitch, done entirely from the back. It is a curiously distinctive work, following the track of certain peoples and tribes with unvarying certainty, modifying itself to new conditions, and so becoming of positive ethnological value.

It seems indubitable that wherever the stalwart Jât tribes of the south-eastern plains came from, with them came the original *phulkari* workers; for the art, almost unchanged, lingers still in its best form among the peasants of Rohtak, Hissar, Gurgaon, Delhi, and to some extent in Karnal. Rohtak may be said to be its home, and here, say the census returns, the Hindu Jât, untouched by Muhammadanism or Sikhism, thrives thickest. Here it is a work of leisure—the work of women, who, after doing yeoman's service with father or husband in the fields, sit down in the cool of the evening to watch their threshing floors, and leaning, as I have often seen them, against the heaps of golden grain, darn away with patient, clumsy fingers at the roll of ruddy cloth upon their lap. It is a work of faith, savouring somewhat of sowing seed in the red-brown soil, for nothing save a few tiny stitches shows the pattern growing on the inner side of the folded cloth. Its beauty is to be manifested later on, with the rare holiday-making, when the worker will, perhaps, for the first time, unfold the veil, to see and wear the fruits of her labours. The first two (1 & 2) patterns in the accompanying illustrations show the oldest specimens of pure *phulkari* work I have been able to secure. It will be observed that the green and white threads are cotton. This points probably to an older time still, when silk was unknown, or too rare for common use; this is the more probable, because we find some tribes in Hissar using wool. Another peculiarity is that the fabric itself is employed geometrically as an inner decoration; so that the medallions and diamonds, &c., are not merely patterns of silk worked on, but a combination in yellow and madder-brown. This is distinctive of the original work, and is only possible where absolute accuracy of thread-counting is observed. It is only to be found nowadays amongst the true Hindu Jâts, even the infinitely more refined workers in Hazára and Jhelum being unable to work the small stitches and big spaces required in this mixed decoration. The next patterns show the modern work of the Hindu Jâts, which in method, pattern and colour remains unchanged *as yet*.

Then follows the beautiful *bagh* work of Hazára and the neighbouring districts. It is worthy of remark that Mr. Ibbetson, in his "*Punjab Ethnology*," remarks that the very tract where we find this *bagh* work at its best was originally peopled by Hindu Jâts, who were afterwards conquered by Muhammadan tribes. Curiously enough, the modification in style is just what might be expected under such circumstances. The fabric becomes finer, the labour in consequence infinitely greater; while the embroidery ceases to be a decorative adjunct, and becomes the cloth itself. At the same time, the distinctive stitch, the distinctive merits, which had caught the stranger's eye, remain. It is free-work in servitude: and while in Rohtak at the present day the Jât woman works for herself, in Hazára and the neighbouring districts the fine work is all done to rich orders, and most big houses keep dependents constantly embroidering. I have purposely chosen the most perfect specimens of this *bagh* work I could secure. They are done with unusual care, yet even here the first "rift within the lute" may be detected, which, I have no







1.—A VERY OLD WORK, SHOWING THE COMBINATION OF RED, GREEN, AND WHITE.

BOITAR.

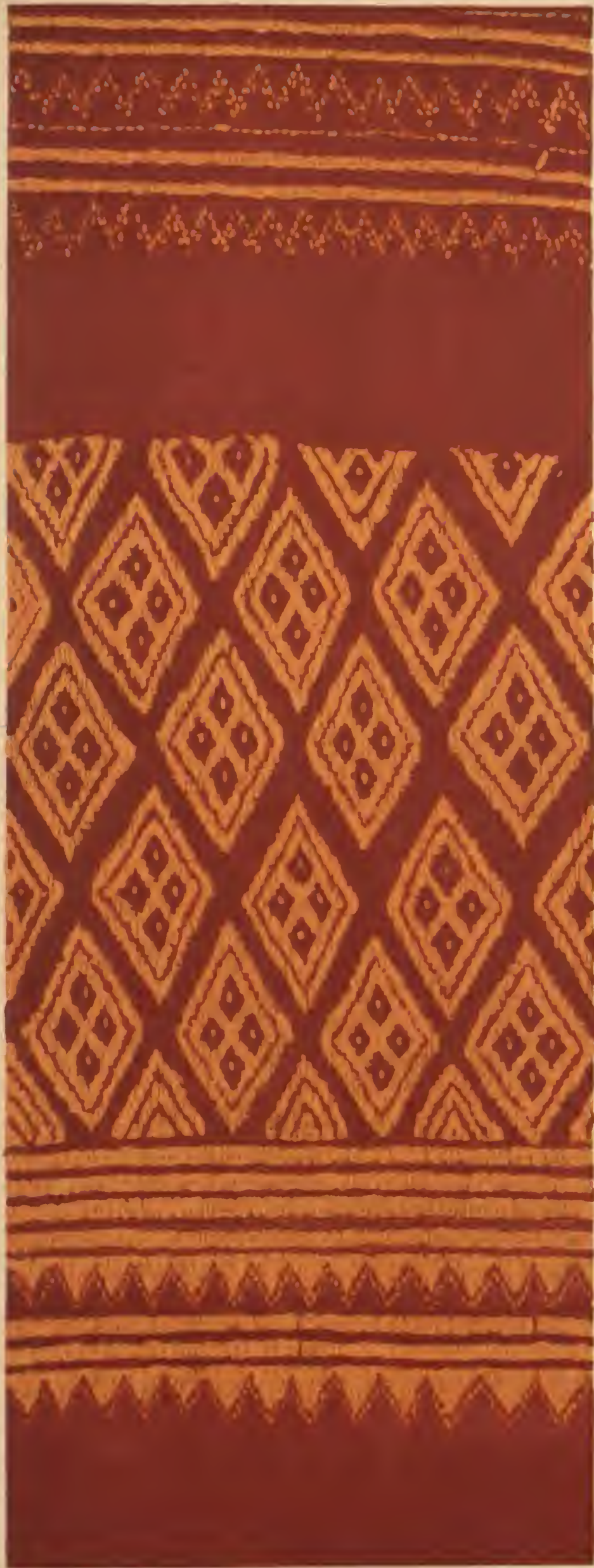


2.—A VERY OLD WORK, SHOWING THE COMBINATION OF RED, GREEN, AND WHITE.









3.—MODERN ROHTAK WORK, SHOWING METHOD OF  
WORKING FROM THE BACK.



4.—MODERN WORK









5.—MODERN, BUT UNCHANGED.

ROHIAK.



6.—NEW FATTERN, BUT OLD METHODS.















Q.—NEW PATTERN, FOR OLD WORKING.

ROHTAK.



IO.—COARSE MODERN WORK. PATTERN, STYLE, COLOUR, FUTURE STILL UNCHANGED.







11—SANDY SANDY—BROWN



12—BROWN LILAC









EXAMPLES OF THE "KOKKI" (Hatched) Pattern.



13 -- "KOKKI" (Hatched) Pattern. -- "KOKKI" (Hatched) Pattern. -- "KOKKI" (Hatched) Pattern.









Fig. 1. Woven fabric. Pattern No. 1. 100% cotton.

100%



Fig. 2. Woven fabric. Pattern No. 2. 100% cotton.









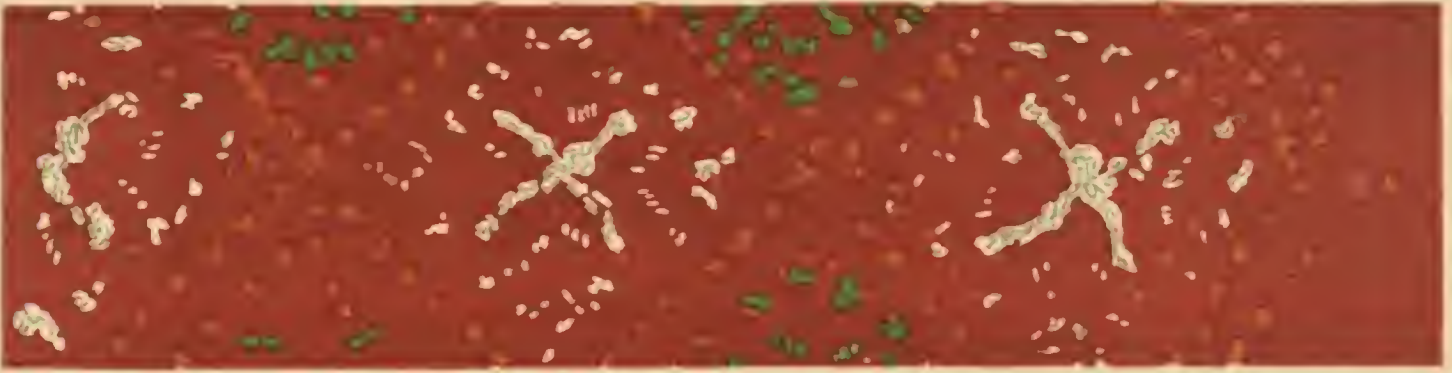








200 - JACQUET WORKS. FOUR FOLIAGE MOTIFS, COORDINATE PHASE.  
FOLIOLETTES, 10x16, 10x16, 10x16, 10x16.



BAGB. WORK OF 200.



200 - JACQUET WORKS. FOUR FOLIAGE MOTIFS, COORDINATE PHASE.  
FOLIOLETTES, 10x16, 10x16, 10x16, 10x16.









21.—WELL WORKED SPECIMEN OF DEBASED STYLE.



BACK WORK OF 21.



22.—DHUNIA BAGH. PURE PHULKARI STITCH, BADLY WORKED.









23—MIRCHA BAGH. NOT PHULKARI WORK. FEATHERED STITCH.

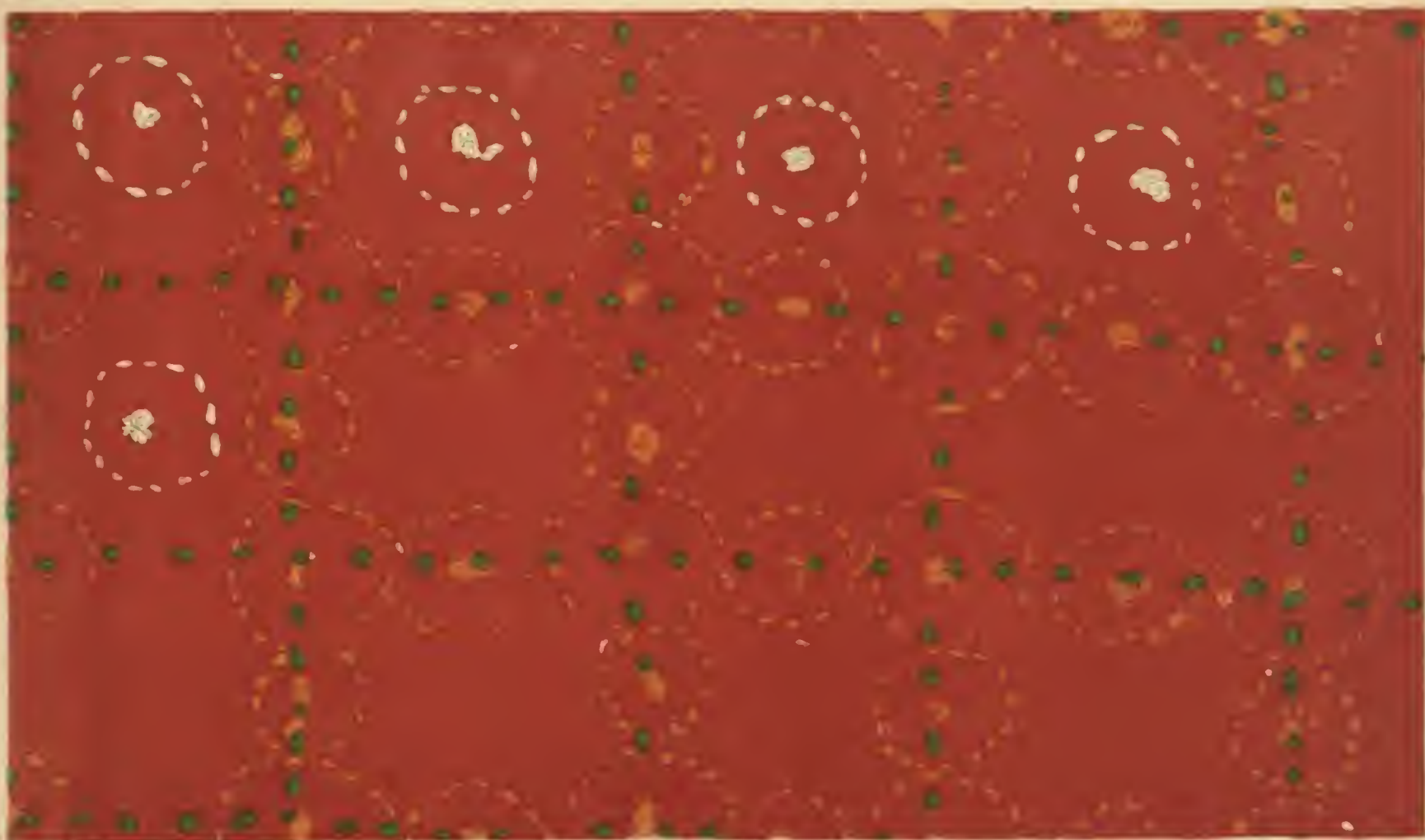


24—NOT PHULKARI WORK. RESULT OF ENGLISH PATTERNS.









3993













27.—MANCHESTER BAGH. SPECIMEN OF THE  
CAUSE OF PHULKARI DETERIORATION.  
RESULT OF NATIVE BAD TASTE.



28.—JUBILEE BAGH. RESULT OF ENGLISH  
BAD TASTE.







2.—PETTICOAT OF THE RUBARIS









3.—PART OF A BODICE.







5.—EMBROIDERED NECK PIECE FOR COAT.



4.—CAP, CUTCH.







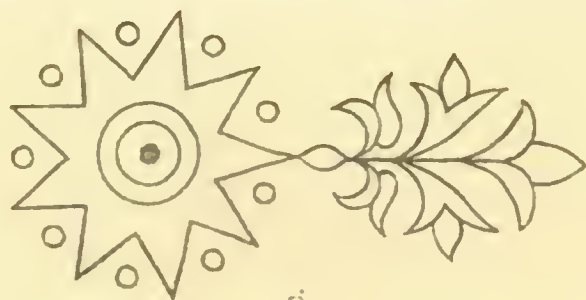
8. - METHOD OF WORKING WITH THE NEEDLE.



9. - SHIKARPUR EMBROIDERING.







13c.



14.—GOLD THREAD ON VELVET.







a



u



g



b



d



c



f



e







12.—RESHMI-BHARAT-KAM.









EMBROIDERED SOZNI. PESHAWAR.









PHULCARI (flower work) EMBROIDERED SARI.  
UMRITSUR.









W. G. G. G. Photo. 1894

PHULCARI (flower work) EMBROIDERED SARI.  
UMRITSUR.









ST. JAMES'S PLACE





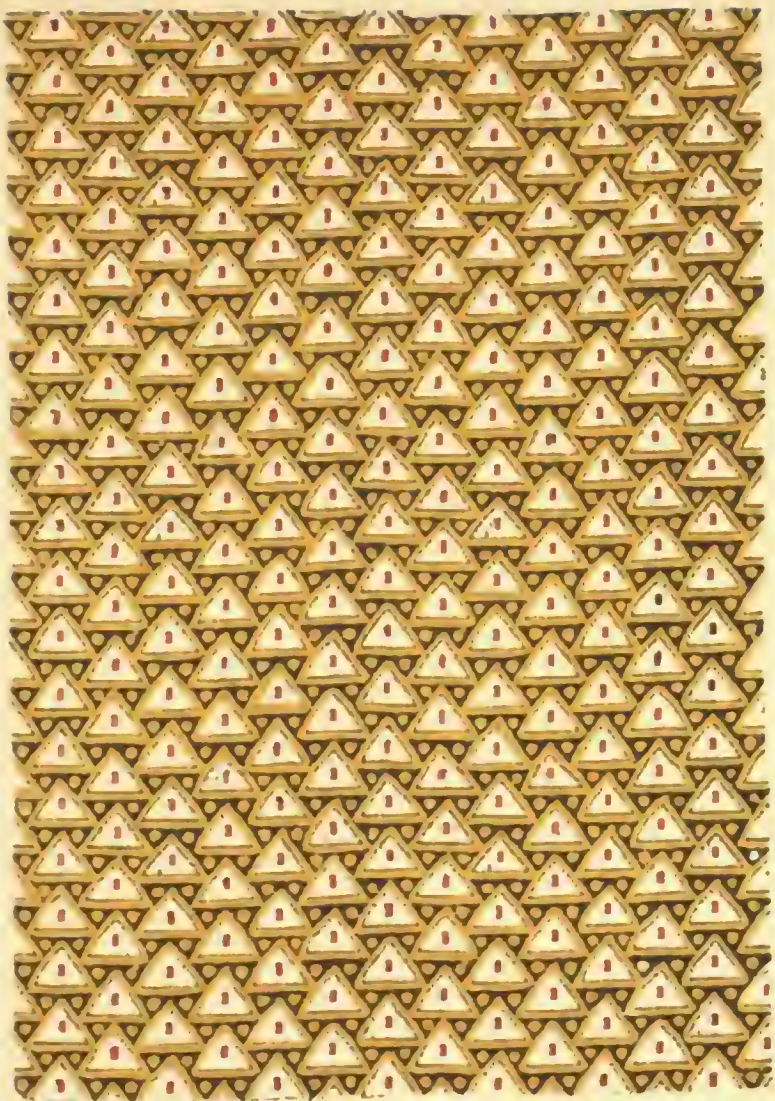


SILK MARRIAGE SARI. SURAT.

















KINKHAB BAG. *KHARITA*.  
USED AS AN ENVELOPE BY THE INDIAN PRINCES, WITH A SEAL OF  
H H TUKOJI RAO HOLKAR, THE LATE MAHARAJA OF INDORE  
Presented by Sheikh Nizam Mahomed of Delhi.







KINKHAB TABLE CLOTH. AHMEDABAD



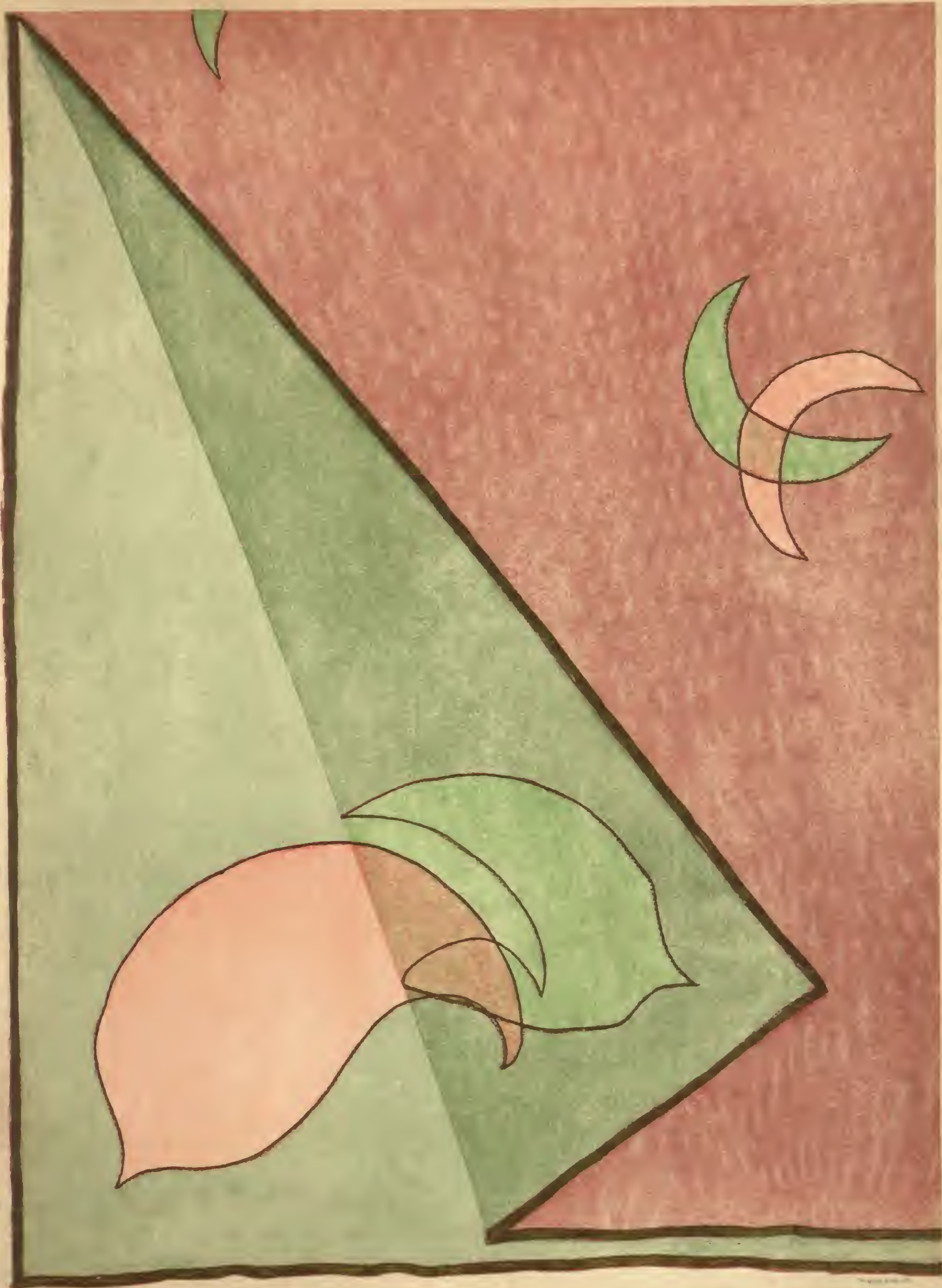












A TWO-COLOURED MARRIAGE SARI OF NET  
Dyed red on one side and green on the other.

ILLUSTR.







RED AND WHITE TURBAN. ULWUR.  
(Knot dyeing, or tie-and-dye work.)







BANDANA WORK. ULWUR.  
(Knot dyeing or tie-and-dye work.)









BANDANA WORK.  
(Knot dyeing or tie and dye work.)  
Lent by Diwan Sri Ram, Prime Minister of Ulwur.









KINKHAB.—*gola vela*.



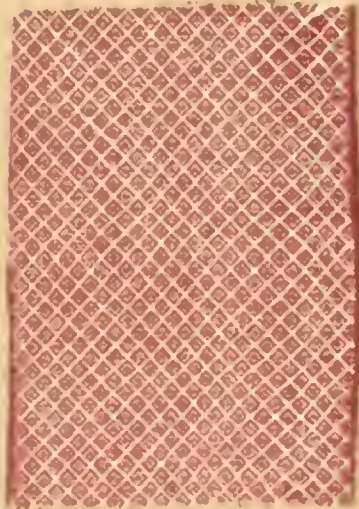




KINKHAB.—(BANARSI)—*Pau Kothama Chardani*.



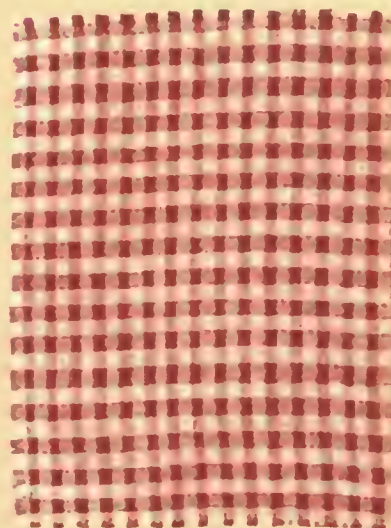








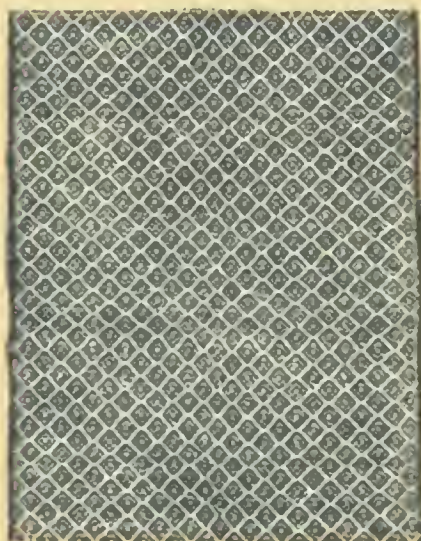
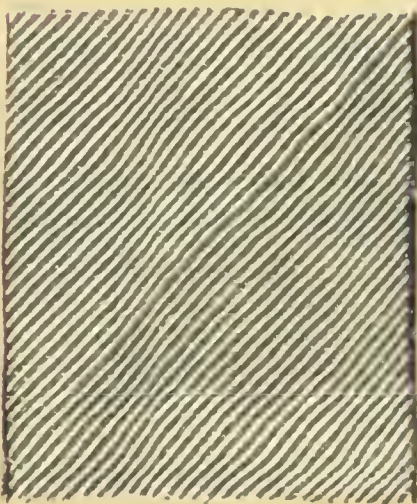
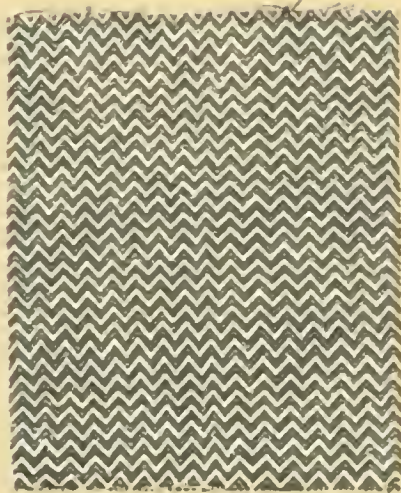




















WOOLLEN PILE CARPET. Mirzapur.









WOOLLEN PILE CARPET. Mirzapur.









WOOLLEN PILE CARPET. Hyderabad.









WOOLLEN CARPET. Jaipur.









WOOLLEN CARPET. Jaipur.









WOOLLEN CARPET. Jaipur.









WOOLLEN CARPET. Jaipur.









WOOLLEN CARPET. Jaipur.









MAT. PALGHAT









WOOLLEN PILE CARPET. Mirzapur.









MAY, DELQHAT.









MAT. DALGHAT.









MAT JESSORE.







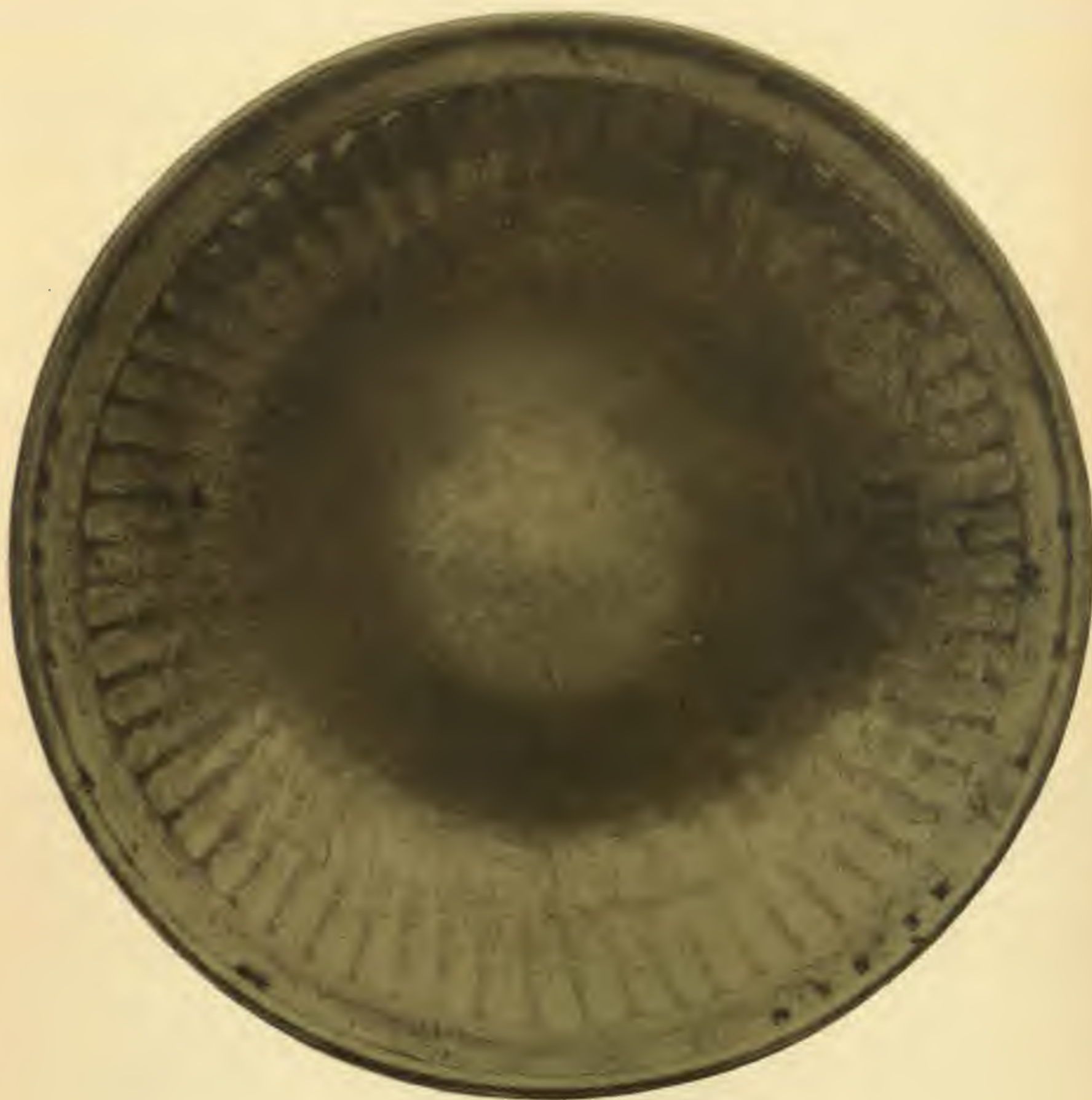


Vase. Crackled greyish-green celadon glaze.  
Height 13 $\frac{1}{4}$  in, diameter 6 $\frac{1}{4}$  in.









Round Dish. Greyish-green celadon glaze.  
Diameter 14 $\frac{1}{4}$  in.









1



2



7



3



5



8



4



6

1 to 6. Carved agalmatolite; imported from China into India. 7. Jade Pendant.  
8. Jade Bow-ring from Central Asia.









60.—ANTIQUE POTTERY FROM OLD TOMBS.









*Drawn by P. Krishnaswamy, Madras School of Arts.*



62.—ANTIQUE POTTERY FROM OLD TOMBS

*K. Subbasingh, plact., Madras School of Arts.*









Malabar District.



Palavaram.



Found by T. R. Sandford, Esq.

Coimbatore District.

From a photograph by E. W. Stoney, Esq.



Coimbatore District.



Chingleput District.









66.—EARTHENWARE FROM SOUTH CANARA.  
 Drawn by P. Krishnaswamy, Madras School of Arts.









71—MADRAS SCHOOL OF ARTS' POTTERY.

*K. Subbalingar, painter, Madras School of Arts.*









size of original

47.—BISWAN (Sitapur) AND GOSDA POTTERY







Bulandshahr.



Gonda.

48.—POTTERY.



Bulandshahr.







DRAWN BY  
BHAIKAV BAKSH AND FAZLUDDIN  
ARCH. SURVEY, B. W. P.

49.—CHUNAR (1, 2, 3) and AZAMGARH (4, 5, 6, 7) (Nizamabad) POTTERY.







50—AMROHA POTTERY (1,2,3,4) painted.  
RAMPUR POTTERY (5,6,7) glazed.









51.—ALIGARH POTTERY, unglazed  
*size of original*

DRAWN BY DOMINI LALL  
 ARCH SURVEY N. W. P.















VASE, STONEWARE.      Modern Indian.  
Madras School of Art.    E. Havell, Director.







Pottery, School of Art, Jaipur, with floral ornament.







JAR. DELHI.

12 (I.S.) 1884. Height 19 inches.



VASE AND COVER, "MARTABAN," GLAZED EARTHENWARE. MULTAN.

385 (I.S.) 1883. Height 15½ inches.







PLATE, "THALI," GLAZED EARTHENWARE. PESHAWAR

1668 (I.S.) 1893. Diameter 13½ inches.



FLOWER POT, EARTHENWARE. LAHORE SCHOOL OF ART.

2603a (I.S.) 1893. Height 12 inches.







ABĀLĀL RAHIMĀN.

W. BRINGS, PHOTO-LITH., LONDON, S.E.

POTTERY, BOMBAY SCHOOL OF ART.

JOHN GRIFFITHS, PRINCIPAL







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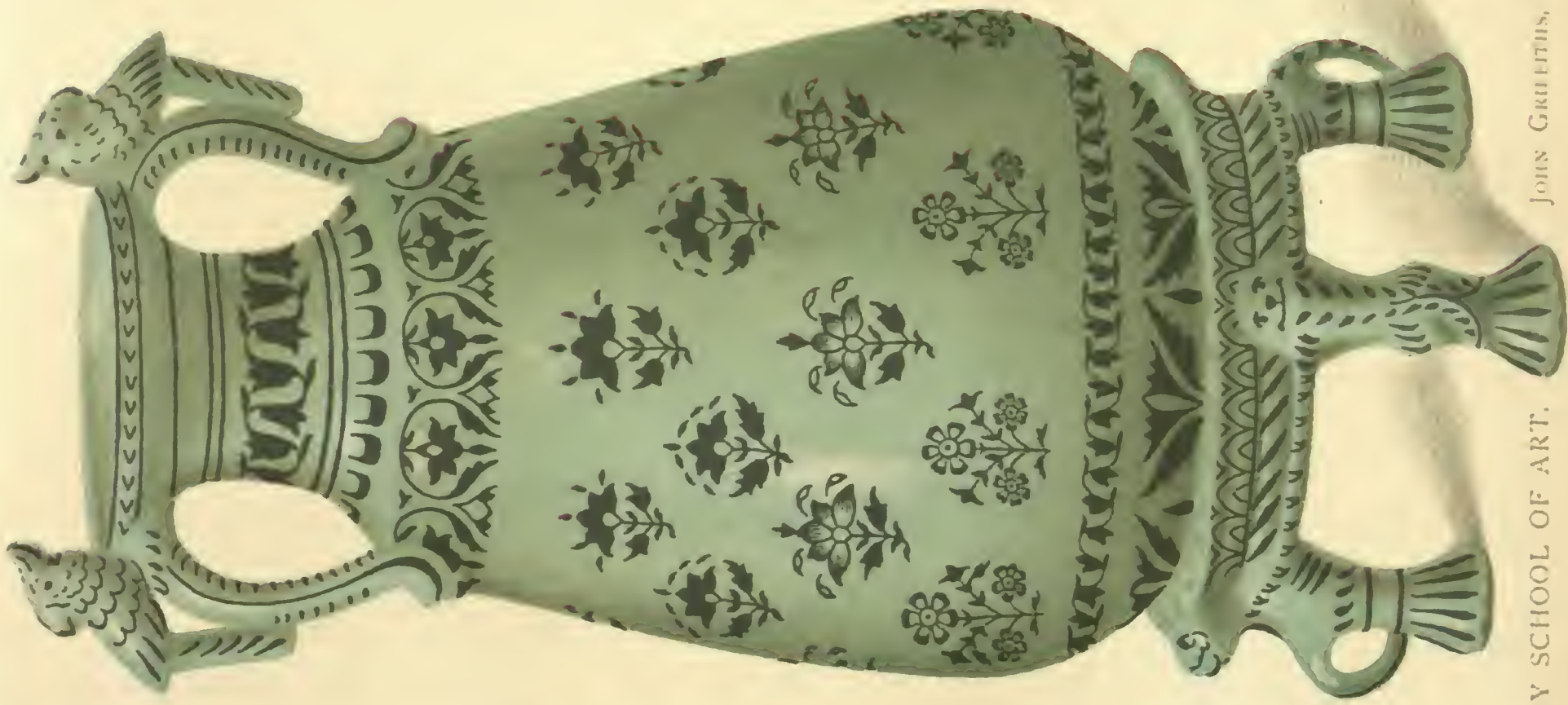
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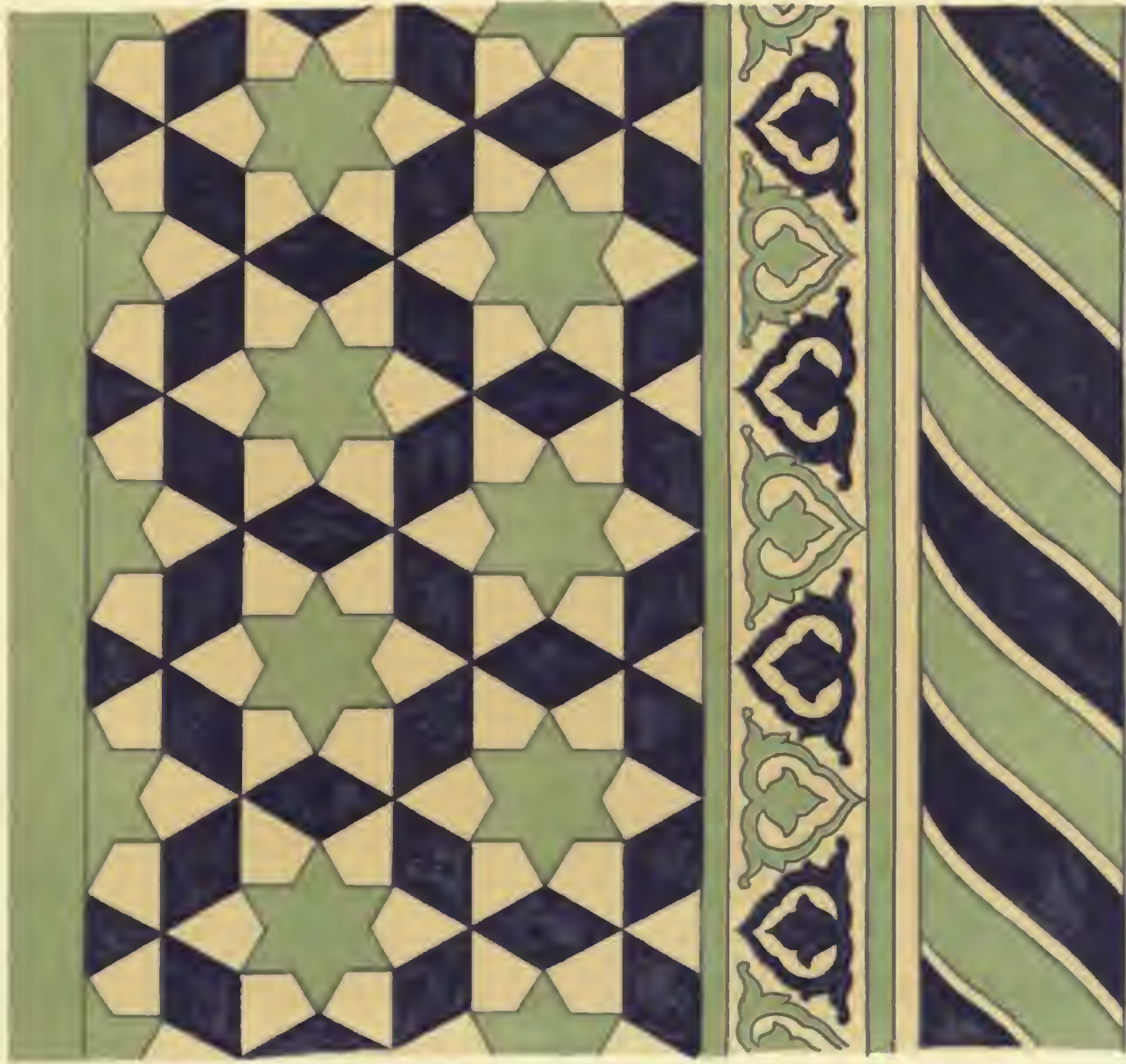
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